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SIRONA
FINE ART

A photograph of an art gallery interior. In the foreground, a large dark overlay contains white text. Behind the overlay, the gallery space is visible with white walls and wooden floors. Several artworks are displayed: a large painting of a woman on the right, a bronze sculpture of a seated figure in the center, and various other framed paintings and smaller sculptures in the background. Track lighting is visible on the ceiling.

THE ARTIST'S GAZE

SEEING WOMEN IN THE 21ST CENTURY

Curated by Victoria Selbach

SIRONA
FINE ART

February 21 to March 22, 2015

Opening Reception

February 21, 2015

600 Silks Run #1240
Hallandale Beach, FL 33009
954.454.9494
www.sironafineart.com



a letter from the curator



Victoria Selbach

As a painter of women, I am fascinated by the minds behind the chosen visual dialogue of my contemporaries. Each artist gazes through a complex prism of contemporary thought and imagery. Although we ride the same torrent of zeitgeist each view is unique and shaded by thoughts, life experiences and choices solely our own. What we choose to see and what we lay on canvas tells as much about ourselves as the muse.

Today, as throughout history, the female image is employed for a vast number of reasons by a broad cadre of artists. The female form can be compellingly appropriated as a talisman, simply an object of beauty, a call to desire, an icon of popular culture, a visage to portray a fetish in the artists personal fantasy, a character in a larger narrative, a stand in weighted with mythological symbolism and allegory, or a plaything for creative virtuosity. My question is what happens when an artist chooses to let all that fall away and simply and deeply seeks to observe, understand and honor the woman present.

The Artists Gaze; Seeing Women in the Twenty-first Century focuses on those who seek to capture the reality and complexity of the women they choose to see. I am fascinated by what attracts and ignites each individual voice. Can the work sometimes capture with honesty the authentic women present, the layered psychology, the power of an intimate connection? Can we see beyond the surface, to feel deeply and perhaps tap into the history of shared experience, generational realities, or begin to sense the emotion and light below the surface?

What does this work capture about the artist we are and the women we choose to see? Seen together what is the image of women we propel forward? If the deep desire to 'see' sets each piece in motion perhaps seeing is the true journey, the essence of the art.



ARTISTS

**Daliah Lina Ammar
Erin Anderson
Jennifer Balkan
Mia Bergeron
Cindy Bernhard
Dorielle Caimi
Aleah Chapin
Matthew Cherry
Erica Elan Ciganek
Lauren Levato Coyne
Brian Booth Craig
Michelle Doll
Hollis Dunlap
Stephen Early
Jeff Faerber
Patrick Earl Hammie
Mark Horst
Park Hyung Jin
Christian Johnson
Marshall Jones
Maria Kreyen
Will Kurtz**

**Alison Lambert
Daniel Maidman
Susannah Martin
Delita Martin
Mary Beth McKenzie
Alyssa Monks
Reuben Negron
Tim Okamura
Judith Peck
Nadine Robbins
Cesar Santos
Richard T. Scott
Victoria Selbach
Ryan Shultz
Krista Smith
Bernardo Torrens
Jaime Valero
Nick Ward
Melinda Whitmore
Wesley Wofford
Stephen Wright
Jason Yarmosky**

CONTRIBUTORS

**Steven Alan Bennett
Janice Bond
George Henoeh Shechtman
Carter Jackson-Brown**

**Deanna Elaine Piowaty
Tim Smith
Howard Tullman**



Study for Amazon
acrylic on paper
30x41





Fraulein
oil on canvas
39x59



I Love Your Hair
oil, collage on canvas
72x60



I'm Felling Ur Vibe
oil, aerosol on canvas
60x80

I see my sister's triumphs;
my mother's sadness;
my friend's perseverance
beyond her shattered
dreams. I see the love of
their children in some of
these women's eyes, and
the heartbreak that came
afterwards, when they
lost that someone special
for the very last time.

Carter Jackson-Brown



Seeds of Contemplation
(Shown by Rauschenberg)
oil, collage, mixed media on canvas
60x76



A Shadow's Kiss
oil on canvas
36x64



The Soft Look
oil on canvas
70x88

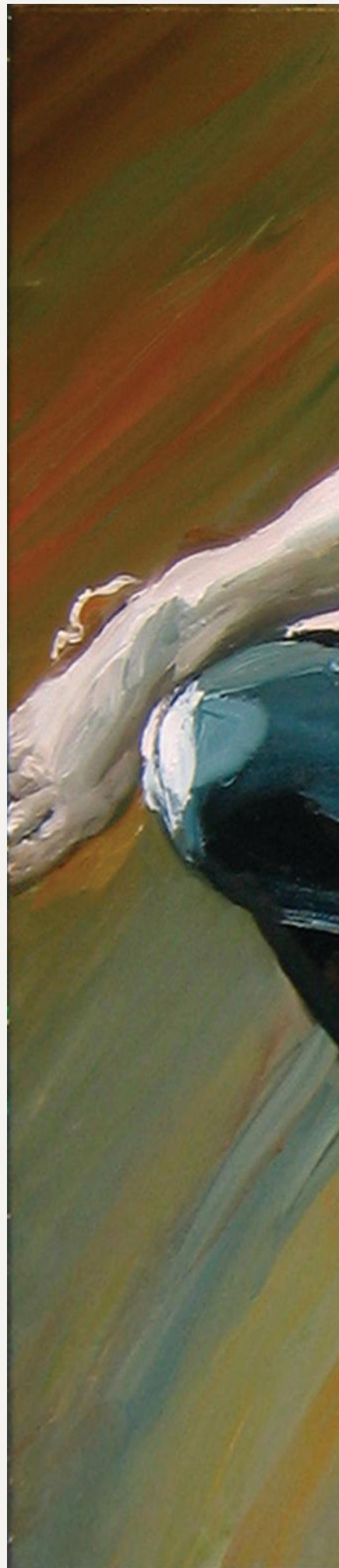


Jen 1
oil on canvas
36x36

Jen 2
oil on canvas
36x36

Standing before them, one is drawn in by the intent gaze of a woman ... They seem always to be slightly removed – yet they challenge, perplex, and attract us.

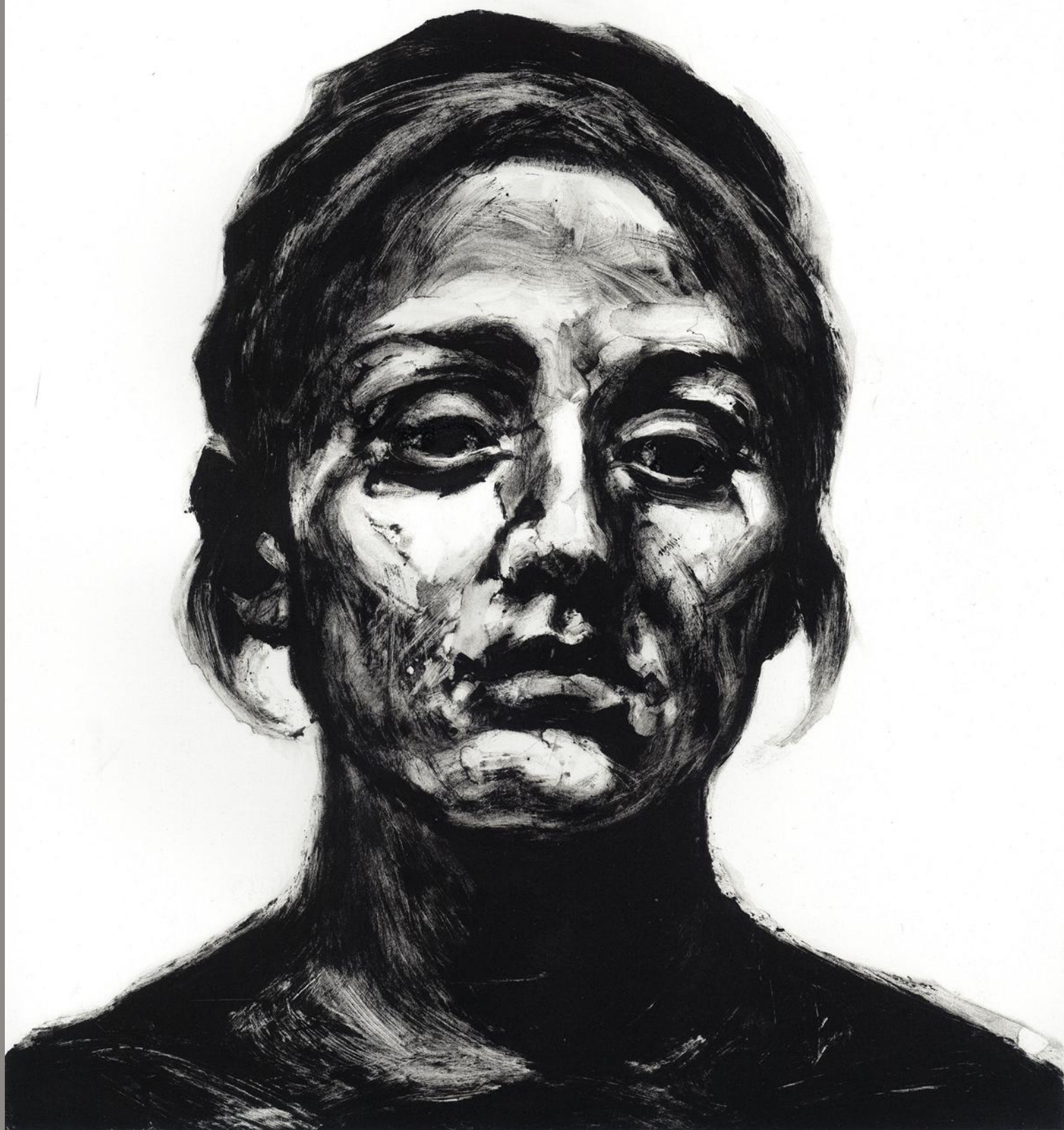
George Henoeh Shechtman
Director of Gallery Henoeh, Collector







Alba
monotype somerset texture white 300 gsm
plate 11.75x9.75



Complicate Them

For quite sometime society has encouraged the distillation and compartmentalizing of our relationship to beauty, femininity, and thus the woman. For an artist to seek more purposeful dimension than their own romanticized viewpoint or fantasy regarding women was in some cases seen as radical even.

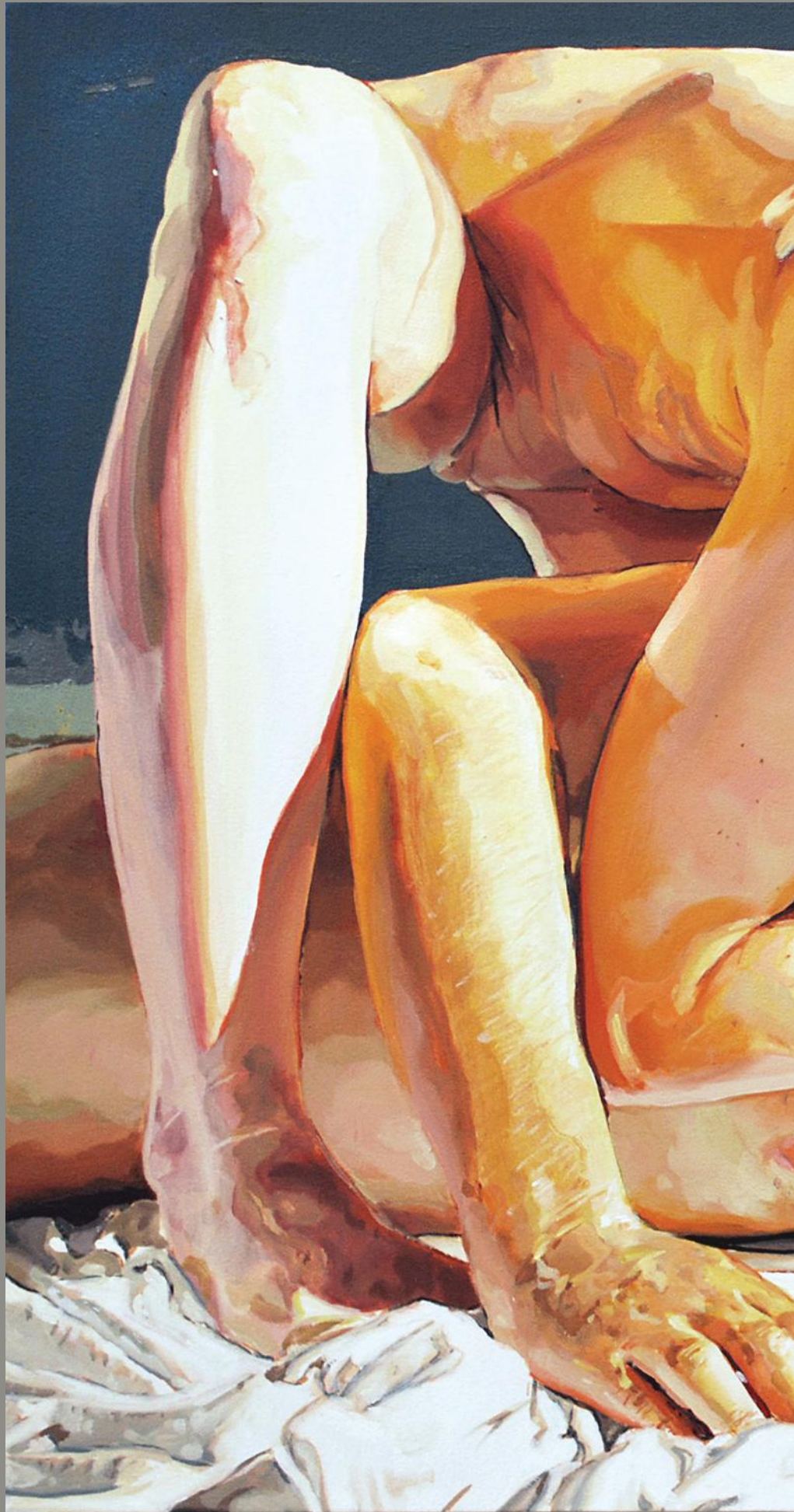
It was once shared with me that as pretty is ornate and subjective, beauty and life are more of the soul. An increasing number of creatives are sharing the multidimensional tactile textile that is the woman through a variety of mediums and narratives. The "what" and "who" no longer suffice. Artists are now capturing the essence of the human element in their work in a way that allows it to go beyond cosmetic beauty.

There is something in the air now, easily one can attribute to the rise and full integration of social media into our daily lives. A dialogue about the texture of a piece is not just in response to medium or technique, but a multitude of internal variables, variations, personalities, cultures, and environments. Women through the eyes now of contemporary artists, their holographic depth of field is now ever present.

Perhaps artists never disconnected. Perhaps we never disconnected. What happens when art and culture reconnects with the root of itself? Beauty. A woman's scars to her sensuality whether direct or implied become more visible, yet the experience begs for more of a inquiry than an assumption. More to understand, yes. Also more to experience. Bloom.

Janice Bond
Cultural Curator, Arts Advocate

Case
oil on canvas
30x40







Untitled (Tracey #1)
water color on paper
mounted on wood panel
18x24





Brooke
watercolor on paper
40 x 26



The Dream
oil on linen
45x30



Ayoung
oil on canvas
45.7 x 35.8



Nothing I'm Fine
oil on canvas
46x30



The Weight
oil on canvas
36x24

Jacy
oil on canvas
72x72



Jory
oil on canvas
72x72





Jadyn
oil on canvas
72x72

These three portraits of my daughters, each separated by 7 years, represent three different generations and outlooks, a child's, a teenager's and a young woman in her twenties.

Matthew Cherry



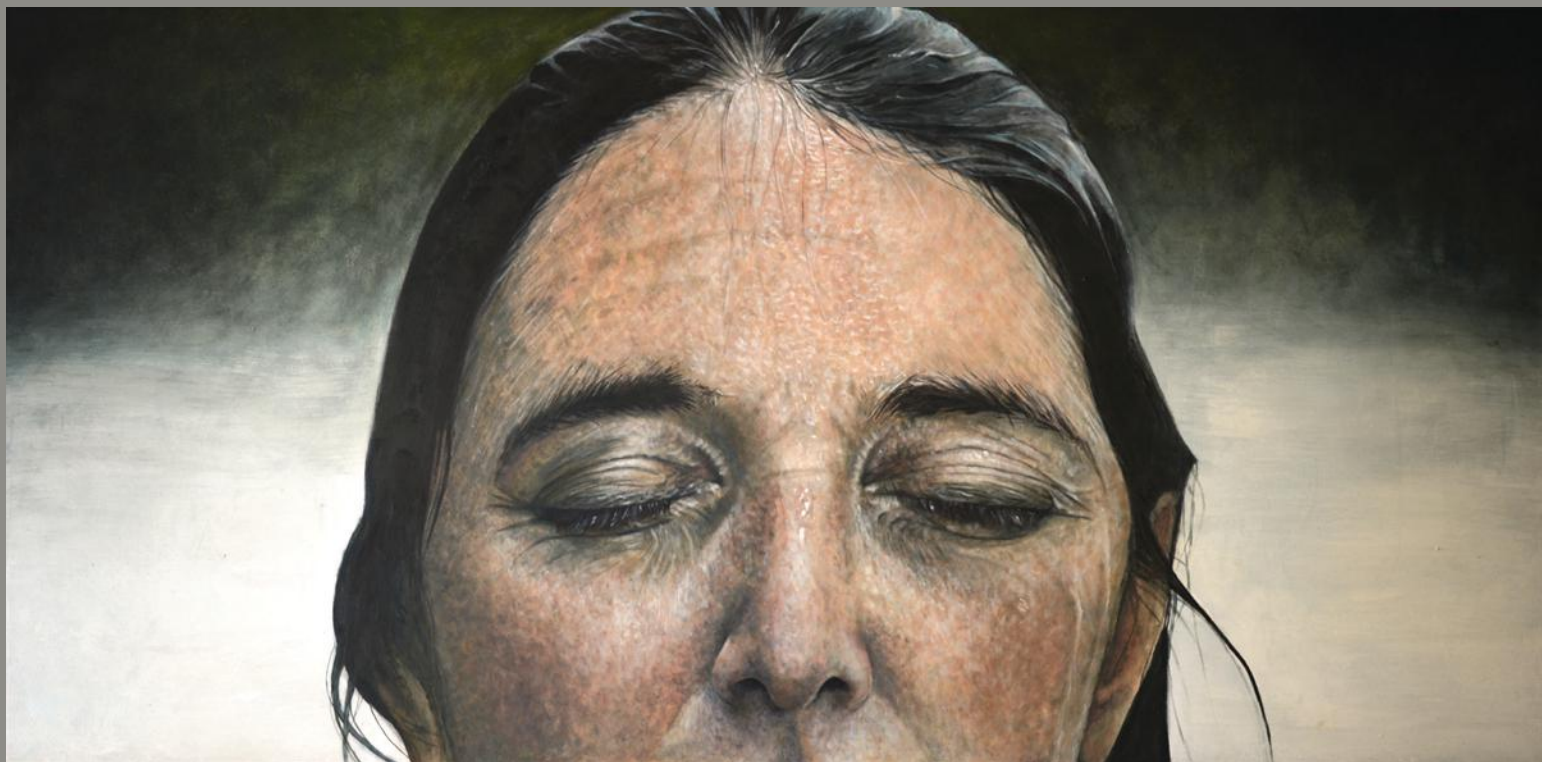
I know I've found the right subject/image when it lands on me like a house. When it's right I'm so compelled to draw nothing can keep me from it.

Lauren Levato Coyne





I Have Come To Realize That My
Wounds Are Self Inflicted
oil on panel
32x58



Wait
oil paint on MDF
24x48x5

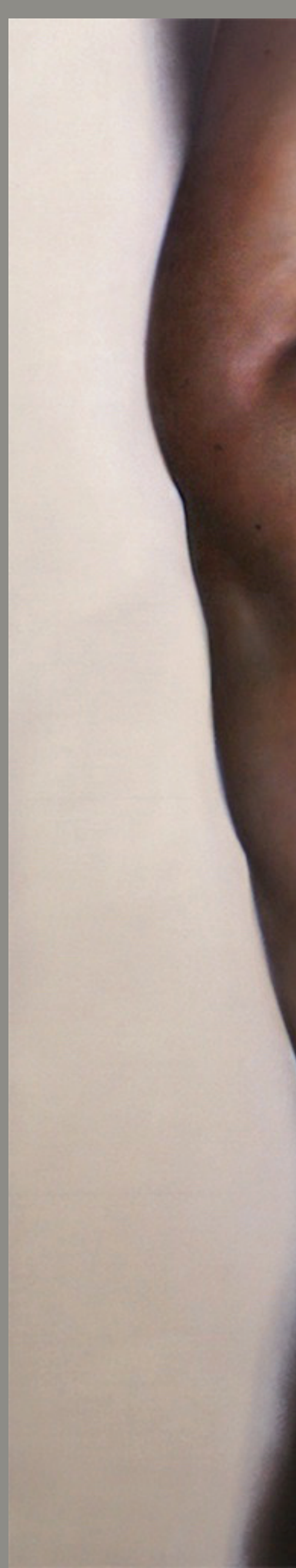
I predominantly paint women because of the deep impact they have in my life, as well as a desire to continue to learn to truly see women in a culture that has skewed lenses and expectations of doing so.

Erica Elan Ciganek

"I guess a collector starts to grow up when he finally learns to appreciate paintings he can't own."

This has always been one of my favorite statements for a variety of reasons. First, while I have certainly aged over the last 45 years of collecting, I'm not sure that I have really grown up or matured because I still find such total – almost childlike – delight in discovering an exciting new work by an unknown young artist and also in seeing the growth and continued development of the artists I have been privileged to work with over so many years. I still break into a sweat and the feeling is totally visceral when I happen upon a work that just takes my breath away. If losing that kind of connection or passion is a part of growing up, then I'm totally with Peter Pan and I'm never going there. But, at the same time, as I reviewed the list of participating artists in this project, and found myself bemoaning my stupidity in not already owning examples of some of their works – Aleah Chapin and Susannah Martin come especially to mind – I bit my tongue and reminded myself that the most important consideration is not what's on my walls, but what's out there for the world to appreciate and enjoy. And that's a blessing for all of us – collectors – creators – and civilians as well. So I will try to be a good sport and soldier on. The fact that I do have wonderful pieces by so many of the artists in the show – many of whom Didi Menendez brought to my attention – is only the smallest solace.

Howard Tullman
Collector and CEO of 1871







Laid Out
newspaper and mixed media
88x72x13



Asa
oil on linen
32x48



Engagement
Bonded Marble
Bonded Bronze Edition of 25
30hx27wx15



Marshall Jones
Remains
oil on canvas
54X72







Remember To Forget
oil on canvas
30x40

Suffocation Passing Through
oil on canvas
30x42



Study for the Siesta (detail)
acrylic on wood
50 x 63



For me, one of the most gratifying evolutions in the contemporary art scene has been the gradual inclusion of portraits of women whose bodies reflect not some sterilized version of chaste femininity, but of a much more vibrant and complex womanhood: lives colored by struggle and conflict; bodies, faces, shadowed by loss, and yet, as these artists show us, this is not the whole of the story. The dance does not end there.

In Aleah Chapin's nude portraits of her friends and "Aunties" cavorting with one another in celebration of sisterhood, of having survived, of the ironies and yet wonderment of life, works like *Laugh, Unbroken, And I Gathered Their Feathers*, bear witness to the height and breadth of what it means to be authentically and deeply alive. Even, as we see in her capture of the ravages of breast cancer, in *Shanti and Heather*, life is not always gentle, nor kind.

When Jason Bard Yarmosky sought to capture the fullness of his grandmother's spirit, he chose not to adorn her in "appropriate" clothing and seat her passively, as certainly painters before him had done, but instead to let her loose in an irreverent bunny suit, pink wig, even gave her bubbles to blow, cards to deal, and a cigarette. For this, he knew and so wanted to express, was the air his grandmother breathed.

Not that the most affecting portraits have been all hopefulness and light. Among the strongest works by Alyssa Monks is her portrait, *Emptying*, in which the female subject looks at her viewer straight-on, unflinching in what she knows, conveys, even sees. In Monk's mascara-smeared self-portrait, *Loss*, one feels the relief of looking in the face of our own vulnerability.

What is new and deeply appreciated in the portraits coming out now is a redefining of female vulnerability ~ not as a reflection of having been protected from life, but rather, the opposite: vulnerability as a consequence of having met life straight-on, having waded right down through the deep and the muck of it, and having come out changed, sometimes scarred, but also magnificently humbled, and awed.

Deanna Elaine Piowaty
Editor-in-Chief *Combustus Magazine*



Ivy green wicker chair
oil on canvas
64x48



Self portrait studio wall
oil on canvas
50 x 48



Liz marble fireplace
oil on canvas
79x59

Women and their Vision: Through a Different Set of Eyes

When I began acquiring paintings some years ago, something quickly became apparent to me. Women realists see differently. Whether it is a mountain stream or people in conflict, the woman's eye interprets with a view that is informed by emotion, intuition and linguistics. In this sense, women artists' depictions go beyond what they see. While men are visual, women are *extra-visual* or, if you prefer, *supra-visual*. Nowhere is this more apparent than when women depict themselves or other women.

From the beginning of my time as a collector, what I have come to know, both intuitively and as a result of my collecting experience, is that women artists see themselves, body and soul, with a different eye than their male counterparts. Where a man sees the woman subject largely in visual and exogenous terms, the woman artist sees herself and her sisters not just visually but in emotional and linguistic terms. A male artist views a woman subject and depicts her; a woman artist internalizes her subject, sometimes with empathy, sometimes with loathing, but never with indifference. For women artists, it is never solely visual nor, at least sometimes, even mainly visual. Womanly interpretation transcends the eye.

For anyone, man or woman, this difference in content and approach should be obvious enough, at least conceptually. But, truly, if one meets the work on its own terms, the conclusion that women see differently is irresistible. For an early example, compare Sofonisba Anguissola's *Self-portrait, Painting the Madonna* 1556 (a rare example of a Renaissance woman painter's work, and an even more rare Renaissance woman artist's self-portrait) with the Madonna and Child of any male artist of the period. The men see a woman and her

child. Anguissola intuits a mother's love and a child's joyous trust AND interposes herself as the interpreter of this relationship. In this circumstance, the artist is more than a painter, she is both a translator and an intermediary.

On the linguistic front, women artists, in my experience and in my collection, demonstrate a facility for narrative that is also different from that of men painters. The male usually sees narrative as an event or a linear series of events. The woman sees narrative more at the intersection of emotion and circumstance. A comparison of any of Käthe Kollwitz's *Peasant War* etchings with Picasso's *Guernica* makes the point. Picasso's terrified peasants run from the Condor Legion's bombs as terror rains from above. By contrast, Kollwitz's peasants wear strife in their breasts. Their pain extends beyond the event. For Kollwitz, the depicted uprising is neither an event to be reported nor a story to be told; it is incomparable suffering inescapably crippling the souls of the participants while we, the viewers, watch. While both works have emotional content, and both depict factual occurrences, the woman's work is based on emotion while the man's is based on circumstance.

Talking about gender-based differences in the way in which artists describe their worlds is always difficult. As we think about how artists see, however, it is important to keep in mind that gender based differences do indeed influence an artist's work. Yes, the sexes are equal, but they are not identical. Indeed, in some respects, they may not even be similar. Simply put, men and women realists see differently. But it is a difference to be celebrated, not denied.

Steven Alan Bennett
Collector



Couch
watercolor on paper and acetate
61.5 x 44



Ridge Road
watercolor on paper and acetate
57 x 44.5

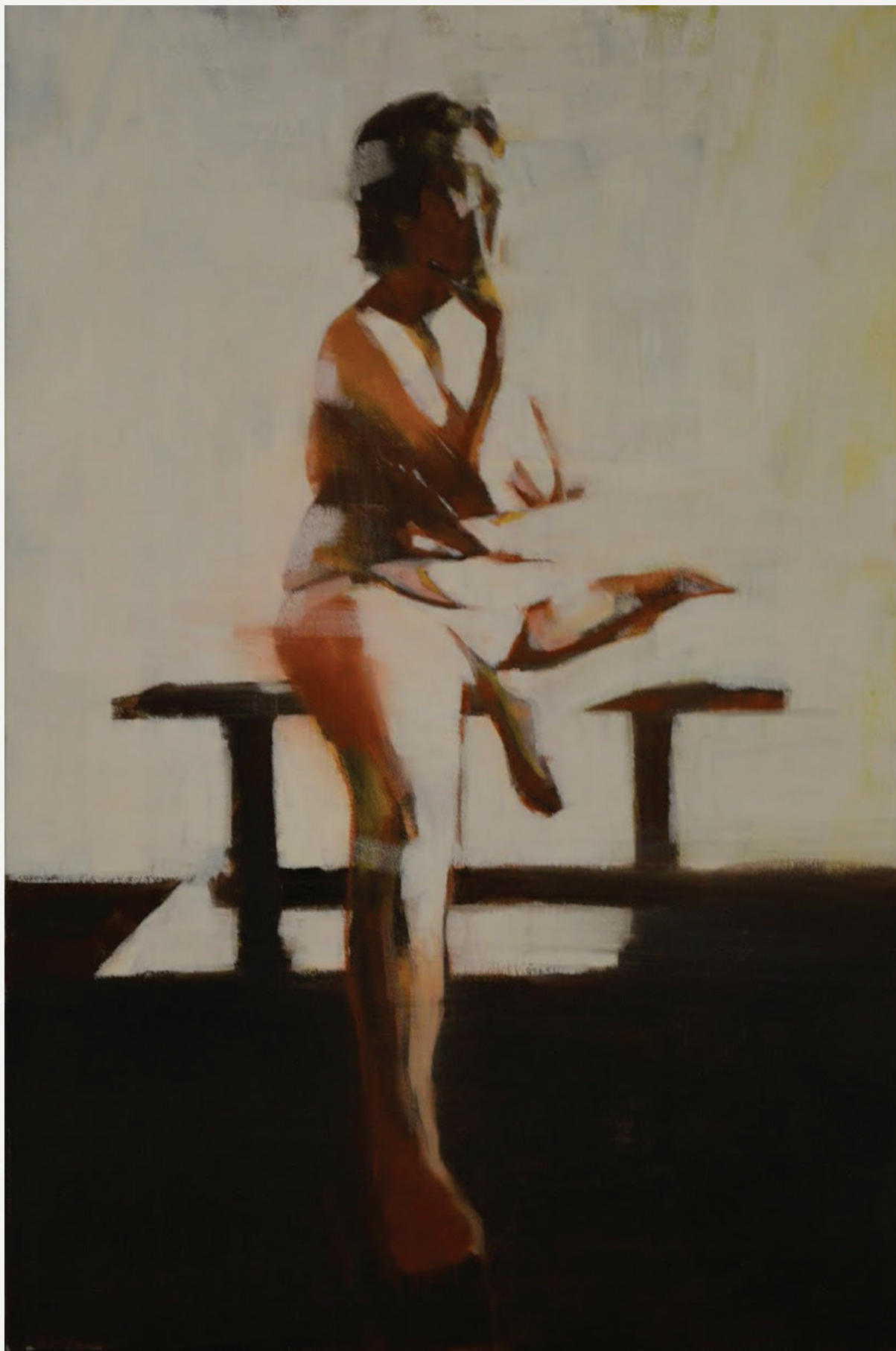




Portrait Number 2
oil on board
48x33



Davida
oil on canvas
68x40



in this here place, we flesh 4
oil on canvas
24x36



Auntie
oil on canvas
58x38

I sense something before I see it, and
then I go search for it.

Aleah Chapin



Untitled 2013.01.020
ink, graphite, and charcoal on paper
11.5x9



Untitled (2013.01.029)
acrylic, graphite, and charcoal on paper
10x8



Untitled (2013.01.048)
graphite and charcoal on paper
10x7.5



Untitled (2013.01.053)
ink, graphite, and charcoal on paper
10x8



American Woman REDUX 2
oil on wood
32x24



Guilt in Green 2
oil on wood
36x30



Navigator 1
oil on wood with maps and gold leaf
32x24

There is nothing more personal to me than
to be one with someone through paint.

Jennifer Balkan

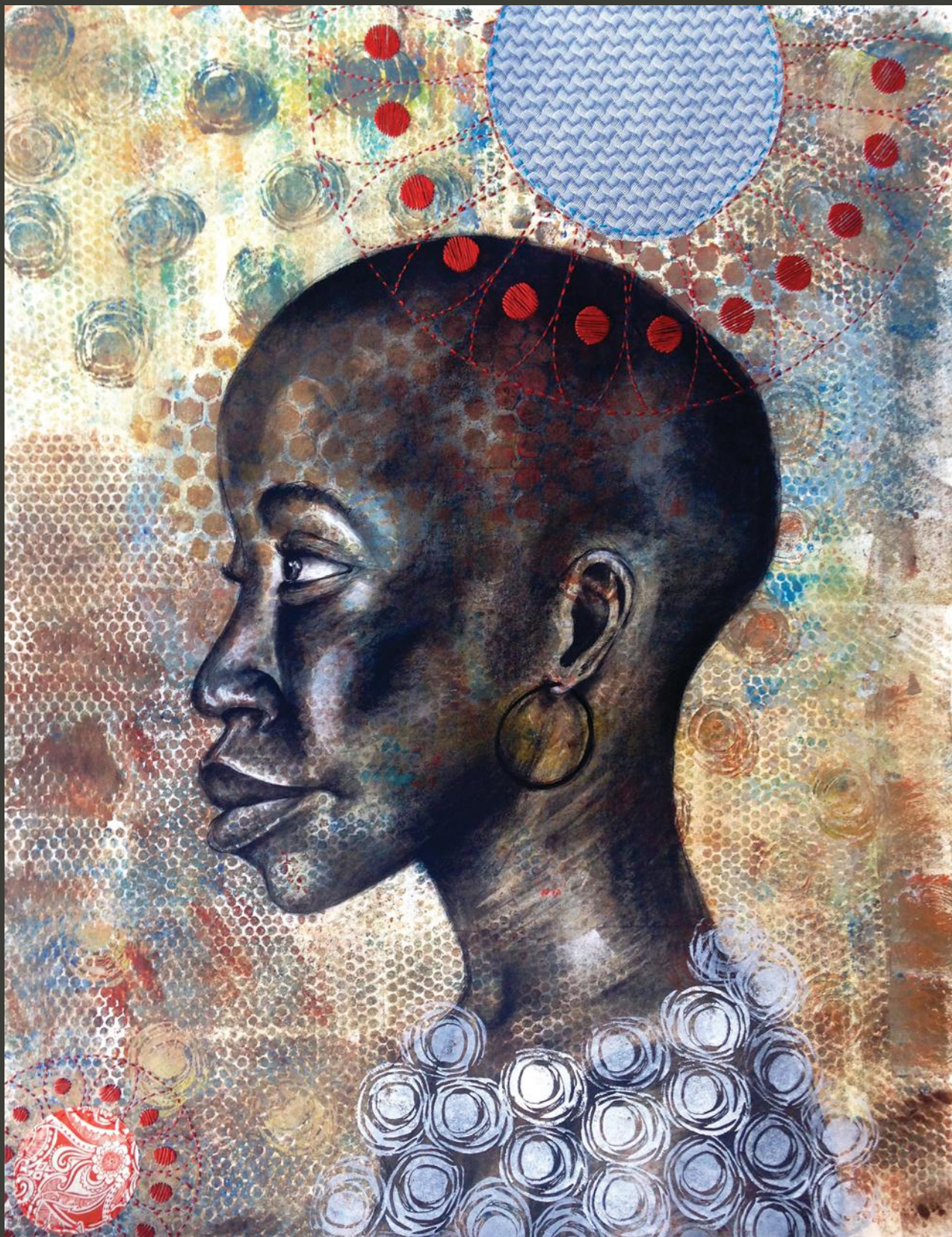


Spirited Away
oil on copper
16x12



In Search of Black Sparrows
conté, relief, collage, hand-stitching
38.5 x 49.75

Through My Eyes
conte, relief,
hand-stitching
38.5 x 49.75



These women challenge us to reflect on a deeper meaning behind the surface. They compel us to look into their faces and respond to their tenacity for life.

Delita Martin



Hazel with Gold Halo
mixed on acid-free board
12 x 9



Peering into the firmament of the weightless world, branches ablaze floating in the eternal sky
mixed media on acid free board
25x27.5



Dream Time
oil on linen
40x50



The way you were
oil on panel
24x30



Daybreak
oil and plaster on board
20x16



On the Cusp
oil and plaster on board
20x16



Autumn Mourning
oil on linen
16x20



Rachel Grieving
oil on linen
40x30



EvenSong
oil on panel
20x24

...all of my work is about being vulnerable, which in turn means I'm constantly frightened by its intimacy.

Mia Bergeron



Diana
Bronze
40x10x10



Falling
oil on canvas
24x30



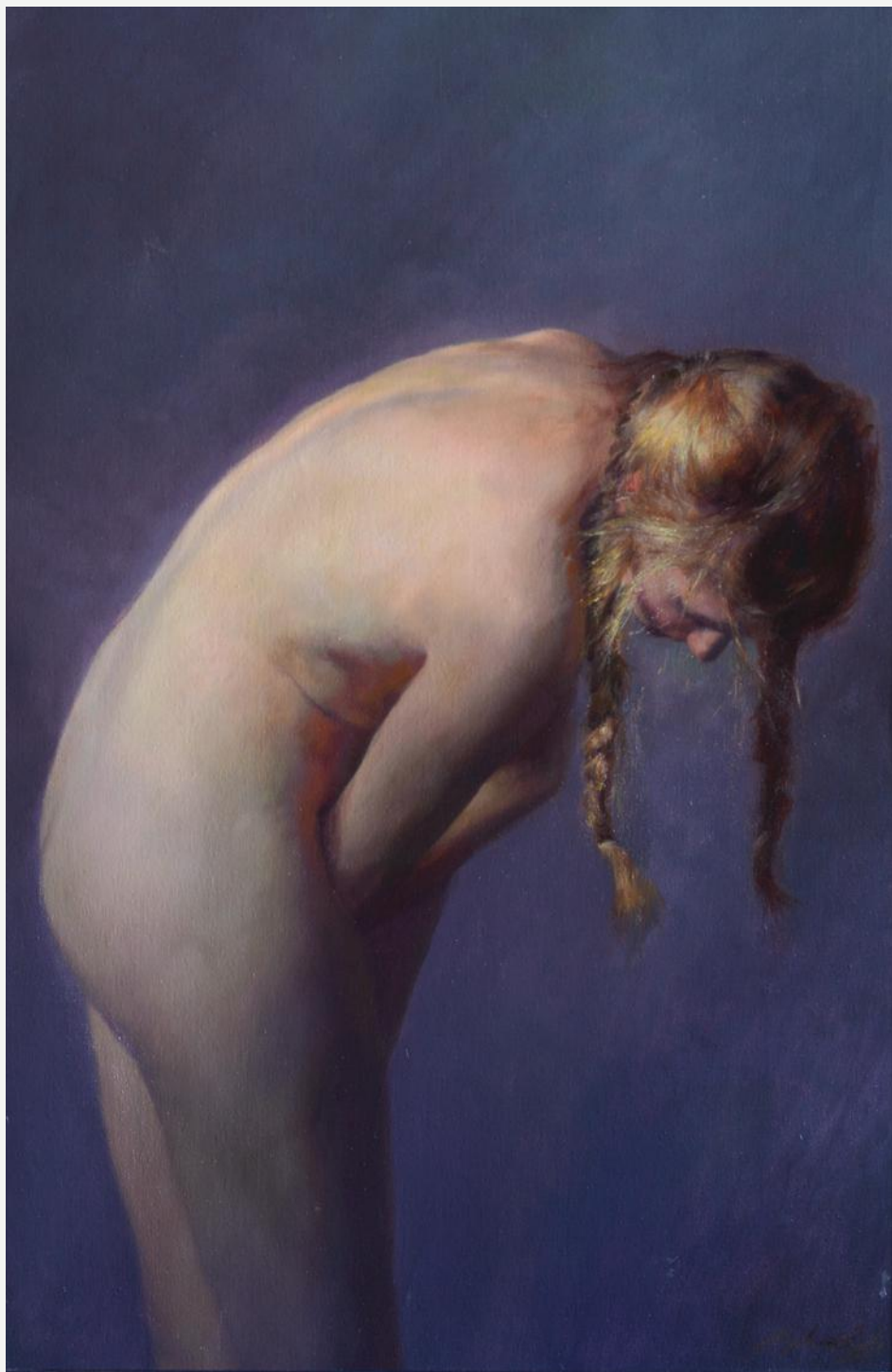
Wallflower
aquaresin copper iron





(Left page detail) *The Body Never Lies*
oil on linen
20x38

Braids
oil on linen
20x30



It has been the women in my life that have been the greatest source of inspiration. Their love, strength, guidance and perseverance has given me a wonderful example of the gift of humanity...I hope to reach beyond my limited vocabulary to express my gratitude.

Stephen Early





Couple (TL1)
oil on canvas
24x24

...what I have come to know, both intuitively and as a result of my collecting experience, is that women artists see themselves, body and soul, with a different eye than their male counterparts. Where a man sees the woman subject largely in visual terms, the woman artist sees herself and her sisters not just visually but in emotional and linguistic terms. A male artist views a woman subject and depicts her; a woman artist internalizes her subject, sometimes with empathy, sometimes with loathing, but never with indifference.

Steven Alan Bennett
Collector

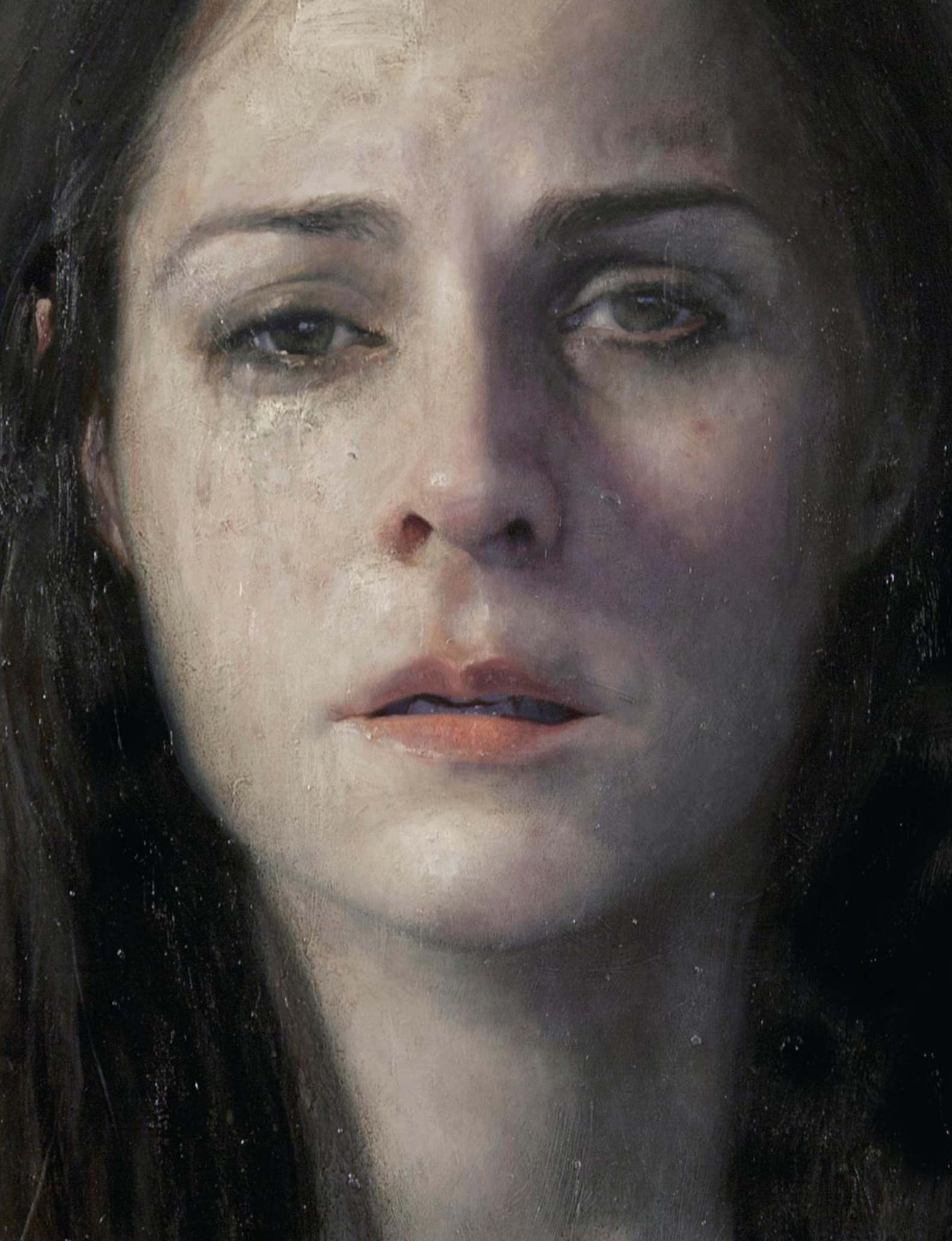
Couple (JTCR1)
oil on canvas
24x24



Cassidy
oil on panel
11x16

Right page (detail)
Loss
oil on linen
48x72







Durga
acrylic on canvas
54x34

Perhaps artists never disconnected. Perhaps we never disconnected.
What happens when art and culture reconnects with the root of itself?
... the experience begs for more of an inquiry than an assumption.
More to understand, yes. Also more to experience. Bloom.

Janice Bond

contributor notes

Daliah Lina Ammar is a nineteen-year-old Palestinian-American artist based in Chicago, IL. Daliah's interest in making paintings stemmed from her fascination in the oil painted self. The purpose of Daliah's work is to transcend the notion of the self and the physicality of paint, resonating from vulnerable and personal experiences, as a means of conveying life as it blooms or decays from within. Expressing that awareness of the self and reflecting to the viewer establishes a relationship between themselves and herself – creating a human connection resonating from unspoken, personal experiences. Daliah's works are confrontational, yet, intimate and personal – using the painted surface as a trope for the physical and psychological presence between the inner self and external viewer. www.daliahammar.com

Erin Anderson finds inspiration from complex dynamics and relationships within individuals and groups. Working on copper sheet, her compositions remain anchored in representational figure painting juxtaposed by abstraction. To explore the connective nature of the human experience, she makes visual comparisons between the figure and systems in nature. Her opinion is that, "studying the ways in which nature is connected informs the ways I create atmosphere within and around my subjects". Her intention is to make inference into the dynamic and flow of the subjects in her work by etching complex designs into the copper substrate. The ensuing art is an exploration of our relationships to one another and the mechanism through which we are connected. www.erinandersonstudio.com

Jennifer Balkan drew as a child and though discovered her grandmother's oil paints way back when, she did not embrace painting until her adult life. She studied behavioral neuroscience in college and attained her Ph.D. in sociology with a focus on Latin America. Though intellectually stimulated, she felt a creative void and longed for passion in her work. She then began to paint. Jennifer's paintings are emotionally-based psychological narratives in which she presents a close-up figure in a stark background — where the details lie in planes of color. She chooses to exaggerate color, in a sense break up a color field into its constituent colors, directing the viewer to particular areas by applying juicy bits of heavily saturated color. Jennifer strives to capture emotional states more than anything else, purposefully laying strokes down to create the illusion of an outer physical topography that houses an inner one of the soul. www.jenniferbalkan.net

Mia Bergeron's interest in art was cultivated early on, beginning with continuous exposure to visual works through her parents' graphic design firm in New York City. In 1998, Mia studied at the Rhode Island School of Design, but left RISD to pursue a more traditional education at The Charles H. Cecil Studio in Florence, Italy. Since her return from Florence, she has won numerous awards, and has served as adjunct professor at the University of Tennessee, Chattanooga. She is also a member of the nationally-recognized group Women Painting Women. Mia's hope is to use her abilities not only share her views through painting, but also to help bring visibility to other female painters. www.miabergeron.com

Cindy Bernhard earned her Master of Fine Arts in Painting at the Laguna College of Art and Design in Laguna Beach, California. She has served as an instructor for numerous institutions including the Evanston Art Center, The American Academy of Art, and Laguna College of Art and Design. She also has received numerous awards and accolades and has taken part in dozens of exhibitions in throughout California, New York, and Chicago, and was one of the featured artists in JNFA's special exhibition "Chicago in Paris" at France's Galerie Boicos. www.cindybernhardart.com

Dorielle Caimi's paintings seek to express an urgent state of

mind. Her current paintings explore the relationship between grace and angst that both plague and glorify the private worlds of young women. Her work explores how these truths affect both public perception and self-identity of women in a modern world. Dorielle Caimi was born in Alexandria, VA, USA in 1985, and currently lives and works in Oakland, CA. She completed a BFA (Summa Cum Laude) in Painting from Cornish College of the Arts in Seattle, WA in 2010 and a Master Class in Painting at the Art Students League of Denver, CO. in 2013. Caimi's work has been featured internationally, and in the online publications of *HiFructose*, *Combustus*, *Juxtapoz Magazine*, and *Printer's Devil Review*. She is currently represented by Gusford Gallery in Los Angeles. www.dorielle.com

Aleah Chapin, born in 1986, grew up on an island in Washington State, receiving her BFA from Cornish College of the Arts in 2009 and her MFA from the New York Academy of Art in 2012, followed by a Postgraduate Fellowship. Aleah has attended residencies including the MacDowell Colony and has been the recipient of several awards including the Elizabeth Greenshields Grant. In 2012, Aleah won first place in the BP Portrait Award Exhibition at the National Portrait Gallery in London. She has exhibited her work in the US, the Netherlands, Germany and the UK. Aleah lives and paints in Brooklyn, NY, but the people and place of her home in the Pacific Northwest are at the core of her work. www.aleahchapin.com

Matthew Cherry's PROJECT 23 is an ongoing study researching the faces of his five children over 23 years, one group for each year he was married. Matthew started this project as a way to process loss and find answers through the faces of his children after his beautiful wife of 23 years and he both decided to come out to their family and separate despite having spent a beautiful life together. These three portraits of his daughters, each separated by 7 years, represent three different generations, a child's, a teenager's and a young woman in her twenties' depicting a particular moment post the trauma and upheaval they all experienced during a time of great transition as an attempt to document what uncertainty looks like. www.matthewivancherry.com

Erica Elan Ciganek is a painter living and working in Chicago. Erica graduated from North Park University (class of 2013) where she majored in Art as well as Conflict Transformation. She primarily works with oil paint, but explores with drawing, writing music, and photography. Her work currently explores what it means to truly see people and the transformative power of doing so. www.ericaelanciganek.com

Lauren Levato Coyne's drawings are in turn symbolist portraits, fairy tales, and confessional still lives using lush realism with an economy of line and negative space. She is the co-founder of Sidetracked Studio in Evanston, IL. www.hioctaneredhead.com

Brian Booth Craig, born in Pittsburgh, Pennsylvania, studied Fine Arts at the Pennsylvania State University, then continued his studies at the New York Academy of Art, where he received his Master of Fine Arts degree. In addition to working as Audrey Flack's assistant on her large scale bronzes, Brian was the supervisor of sculptors on the Leonardo da Vinci's Horse project, located in Milan. He is currently Chair of the Sculpture Department at the Lyme Academy College of Fine Arts in Old Lyme, Connecticut. Brian exhibits his work throughout the United States and is currently represented by the Bernarducci Meisel Gallery. www.bernarduccimeisel.com

Michelle Doll's paintings capture quiet, intimate moments hinged on personal connections between her subjects, as well as their interactions with the world around them. Doll's recent works are imbued with femininity and introspection, and explore the themes of

love, desire and connection. She earned her BFA from Kent State University and MFA from New York Academy of Art where she graduated Cum Laude on both. Her work has been exhibited and featured worldwide at galleries from New York to St. Barth's to San Francisco to Basel and London. She is represented by Lyons Wier Gallery in New York, and currently lives and works in Hoboken, NJ www.michelledoll.com

Hollis Dunlap, born in 1977 in northeastern Vermont, has been painting since he was about six years old. His first oil paintings were landscapes painted on site when he was 15, at the same time studying masters like Michelangelo and Leonardo to gain a familiarity with the human figure. The paintings shown here are representative of his current work, using more color intensity and experimenting with subtle surface designs and textures. Precise drawing and brushwork is important and he strikes a balance between classical modeling of form and letting the viewer see the paint as just paint, while geometric shapes form the structure of the painting. www.hollisdunlap.com

Stephen Early is a classically trained figure and portrait painter from Philadelphia, Pennsylvania. Stephen was featured as one of the "12 Artists to Watch in 2012", in the December/January issues of *American Artist Magazine*. He was also a featured artist in the Spring 2011 issue of *American Painter Video Magazine*. His work has earned numerous awards of Excellence from the Portrait Society of America's Portrait Competitions, ARC Salon as well as the Salmagundi Club Annual Exhibitions, to name a few. Stephen was commissioned to participate in the project entitled "Star Wars: Visions" by George Lucas. Early has exhibited his work nationally and his work is also included many private collections. Stephen has been a principal instructor of the core program at Studio Incamminati in Philadelphia, since its inception in 2004. The artist has also established a workshop practice giving classes in figure and portrait painting across the country and internationally. www.stephenearly.com

Jeff Faerber grew up in CA and studied art at San José State University (San José, CA) and School of Visual Arts (NYC). His art has appeared in magazines, books, CDs, and websites. He has shown extensively in New York, as well as many other major cities in the U.S. and abroad. He paints for fun and for profit and likes it best when its for both. He currently lives in Brooklyn, NY with a very classy lady and two cats. www.jefffaerber.com

Patrick Earl Hammie's work investigates and reshapes conventions of figurative painting in order to examine critical aspects of gender and race today. His recent work features female and male figures locked in a physical dialogue, which proposes fresh ways of visualizing both bodies to remake what the nude does and how it produces meaning. Hammie holds a BA from Coker College and an MFA the University of Connecticut, and is currently an assistant professor at the University of Illinois at Urbana-Champaign. He's exhibited throughout the U.S., and his art is on display in the collections of the Kohler Company and John Michael Kohler Art Center, and the Kinsey Institute at Indiana University. Hammie is represented by Yeelen Gallery in Miami. www.patrickearlhammie.com

Mark Horst grew up in Minnesota. He studied pottery and printmaking in high school and college, but his encounter with Dorothy Day and the Catholic Worker led to years of very different work. After earning a Ph.D. in theology from Yale University, he spent time teaching and working toward neighborhood renewal in south Minneapolis. He pursued painting and drawing at the Minneapolis College of Art and Design and the New York Studio School. He lives in Albuquerque. His most recent work has been included in the Albuquerque Museum's "Visualizing Albuquerque" exhibition. www.markhorststudio.com

Park Hyung Jin completed a bachelor's course at the Hansung

University School of Fine Arts and a master's course at its graduate school. He studied academic painting, photography, and Oriental art there. Unique images rather than extreme depictions are important to the artist. He wants figures in his works to provoke some atmosphere beyond the cool-headed objectivity of photorealism while maintaining the stance of realism. www.bernarduccimeisel.com

Christian Johnson is a Brooklyn-based draftsman, printmaker, and photographer that focuses on the female nude. His subtle, sparse, and sensuous works are meditations on spirit and corporeality. www.christianjohnson.com

Marshall Jones, an accomplished figurative painter, was the recipient of the Elizabeth Greenshields Grant and the Phyllis Mason Grant. In 2010 he was awarded the Fantasy Fountain Fund Travel Scholarship which enabled him to study at the Paris American Academy. Marshall Jones has shown extensively in New York including The (UN)Fair 2013 and 2014, Mark Miller Gallery, Denise Bibro Gallery, Panepinto Gallery and the Salmagundi Club. Marshall's current series explores the role of imagery in the collective unconscious. His narrative paintings confronts what it means to exist in a culture soaked in imagery, myth and symbols and how those elements shape humanity, crafting our desires, needs and biases. marshalljonesart.com

Originally from Gorky, Russia, **Maria Kreyn**'s education is varied. She trained in classical drawing at The School of Representational Art in Chicago, and studied formally at the University of Chicago. She later apprenticed in Europe with Odd Nerdrum for three years, living between Iceland, Norway, and France. After which, she studied painting with Chris Pugliese in New York. Maria takes an angle of her own to comment on the human condition. Her figurative images aim to reactivate the spirit of the collective unconscious... in the hope of conquering what Sontag calls the "relentless melt of time." Maria now lives and works in New York City. www.mariakreyn.com

Will Kurtz was born in Flint, Michigan and received his Bachelor of Landscape Architecture from Michigan State University in 1981. He practiced as a landscape architect for 25 years, throughout the United States and Canada. It wasn't until he was in his mid thirties that he began creating art as a self-taught artist. Eventually his passion for art superseded landscape architecture and he moved to New York at the age of 50 to attend graduate school at the New York Academy of Art. After graduation with an MFA he was selected to remain and do a one-year fellowship. He has since had several solo and group shows and has been represented by several galleries including Mike Weiss Gallery, New York, Queene Anne Galerie, Leipzig, Germany, Converge Gallery, PN and Stricoff Gallery, NY. His work is in many prominent collections around the world. He lives and works in Brooklyn, New York. www.willkurtz.com

Alison Lambert studied at Leek and Coventry Schools of Art, graduating with a BA (Hons) in Fine Art. Her work has been exhibited widely and she has established a reputation for being one of the foremost British artists working with the human figure. In 2013/2014 one of Lambert's drawings was included in a display at the Victoria & Albert Museum, London along with the accompanying book by Susan Owers: *The Art of Drawing: British Masters and Methods since 1600*. Three of Lambert's monotypes were selected for exhibition at the third International Print Biennale. Alison's work is in many private and public collections in the UK, Europe, USA Canada and Australia including the British Museum and the Victoria & Albert Museum. www.prattcontemporaryart.co.uk/alison-lambert

Daniel Maidman is a painter whose imagery occupies a spectrum from high rendering to almost total abstraction. His art has been shown in group and solo shows in Manhattan and nationwide. His art and writing on art have been featured in *PoetsArtists*, *The Huffington Post*, *ARTnews*, *Juxtapoz*, *Hyperallergic*, *American Art Collector*,

International Artist, *MAKE*, and *Manifest*. His work is included in the permanent collection of the New Britain Museum of American Art, as well as numerous private collections, among them those of best-selling novelist China Miéville, New York Magazine senior art critic Jerry Saltz, Chicago collector Howard Tullman, Disney Senior Vice President Jackson George, and Gemini-winning screenwriter Jeremy Boxen. He lives and paints in Greenpoint, Brooklyn.
www.danielmaidman.com

Susannah Martin was born in New York City in 1964. She studied at New York University with a scholarship for painting. Following her studies she was self-employed as a muralist and painter of sets for film and photography in New York, Berlin Germany and finally Frankfurt am Main where she currently lives and works. In 2004 she returned to fine art and portraiture. Over the last 5 years her work has focused exclusively on contemporising the classical subject of the nude in landscape. Avoiding a falsely idyllic scenario, her work focuses on man's estrangement from nature. The figures may appear absurd stripped of all social indicators and possessions or ecstatic in unexpected reunification with their natural selves. Martins' work creates a stage in which man's struggle between the two poles of his identity, the natural and the synthetic, may be contemplated.
www.susannahmartin.de

Mary Beth McKenzie, a figurative artist, who lives and works in New York City was elected to the National Academy in 1994. In 2001 she was one of only two women, in "Looking at You", a self portrait exhibition, at the Metropolitan Museum of Art. Her work Untitled Diner, the monotype, plate, and drawing were on view in the Johnson Gallery of Prints and Drawings at the Metropolitan Museum of Art, Selections from the Permanent Collection, in 2009. McKenzie, as an invited artist, showed at the Butler Museum of American Art, "Inspiring Figures" exhibition celebrating American Women in Figurative Art. Recently, her monotype, *Trapeze Artist*, was in the Johnson Gallery for Prints and Drawings in the Metropolitan Museum of Art. www.marybethmckenzie.com

Alyssa Monks studied at The New School in New York, Montclair State University and Boston College. She went on to earn her M.F.A from the New York Academy of Art. She completed an artist in residency at Fullerton College in 2006 and has lectured at universities and institutions nationwide. Alyssa's intent is to transcend both the subject and the paint itself. She aims to discover something that resonates as deeply as her often-vulnerable inner experience. Alyssa has been awarded the Elizabeth Greenshields Foundation Grant for Painting three times and is a member of the New York Academy of Art's Board of Trustees. www.alysamonks.com

Reuben Negrón is a contemporary American painter best known for his highly detailed, intimate watercolors. His work explores themes of psychology and social politics, most recently examining gender, identity, and sexuality through visual narrative. Negrón holds a BFA from Maryland Institute College of Art, Baltimore, and a MFA from the School of Visual Arts, New York. Negrón exhibits nationally and internationally, most notably with shows in New York, London, Miami, France and El Salvador. His work has been featured in *Manifesto Magazine*, *Rooms Magazine*, *Devora Ran*, *Playboy Magazine*, *Spectrum*, and *Communication Arts*. Reuben Negrón currently lives and works in Asheville, North Carolina.
www.reubennegron.com

Tim Okamura investigates identity, the urban environment, metaphor, and cultural iconography through a unique method of painting - one that combines an essentially 'realist' approach to the figure with collage, spray paint and mixed media. The juxtaposition of the rawness and urgency of street art and academic ideals has created a visual language that acknowledges a traditional form of story-telling through portraiture, while infusing the work with resonant contemporary motifs. Okamura has exhibited in the National Portrait

Gallery in London, England as well as in galleries throughout the world, including the U.S., Canada, Italy, Japan, and Turkey. His work is included in the permanent collection of the Toronto Congress Center, Standard Chartered Bank in the UK, and the Davis Museum in Massachusetts. www.timokamura.com

We live in a broken world, full of distances and rifts between and across cultures. **Judith Peck** believes life is about relating to others and having empathy in spite of these breaks. Peck paints on board imbedded with broken plaster shards in an attempt to hold this cracking world together. She has exhibited her work in venues nationwide and has received the Strauss Fellowship Grant from Fairfax County, Virginia as well as a purchase grant from the District of Columbia's Commission on the Arts and Humanities.
www.judithpeck.net

Nadine Robbins' work builds upon visual intuition and explores the concept of "personality". She merges photography and painting into strong, uncluttered compositions drawing the viewer in by capturing an unspoken confidence, emotion or unique beauty. Nadine's portraits garner attention from critics and collectors. John Seed from the *Huffington Post*, chose Nadine's portrait "Mrs. McDonald" as one of his "Ten Memorable Paintings for 2013." and her portrait "Moxie" is part of the impressive array of nudes in The Tullman Collection. Her portraits "The Rolling Buns" and "Acacia and the Bowman" have traveled to London to be included in the Royal Society of Portrait Painters. Nadine's double portrait "The Golden Gown," has been hailed by critic Keith Shaw as an "American masterpiece."
www.nadinerobbinsart.com

Cesar Santos (b.1982), Cuban-American. His art education is worldly, and his work has been seen around the globe, from the Annigoni Museum in Italy and the Beijing museum in China to Chelsea NY. Santos studied at Miami Dade College, where he earned his associate in arts degree in 2003. He then attended the New World School of the Arts before traveling to Florence, Italy. In 2006, he completed the Angel Academy of Art in Florence, Italy, studying under Michael John Angel. Santos' work reflects both classical and modern interpretations juxtaposed within one painting. With superb technique, he infuses a harmony between the natural and the conceptual to create works that are provocative and dramatic. www.santocesar.com

Richard T. Scott, living in Connecticut, is a painter, writer, and designs coins for the United States Mint. His work is in private and public collections, notably the New Britain Museum of American Art, the Museum of Contemporary Art in Sicily, and former British Arts Minister Alan Howarth. Scott's paintings have exhibited across Europe and North America, notably The National Arts Club, Le Grand Palais in Paris, Palazzo Cini in Venice, and in Spring 2015: the European Museum of Modern Art in Barcelona (MEAM). He has worked for Jeff Koons, and as studio assistant to Odd Nerdrum. He was selected as one of "25 Artists of Tomorrow" by American Artist Magazine. Scott is a contributing author to The Nerdrum School, published by *Arvinus + Orfeus* May, 2014 and to *American Arts Quarterly*.
www.richardtscottart.com

Victoria Selbach is compelled by a strong connection to women. Loyalty, admiration and empathy draw her to the radiance of their beauty. Selbach's gaze is directed through this connection. Each individual muse brings her complex identity into the moment, and carries that unique strength and presence into the painting. In 2014 Selbach's work was covered in *Huffington Post* by Priscilla Frank, 'Finally, Artist Paints Female Nudes As They Really Are'. Selbach has exhibited in museums and collections across the country including the Heckscher Museum of Art, The Butler Institute of American Art and the Tullman Art Collection. www.victoriaselbach.com

Ryan Shultz received his bachelor's degree from The American Academy of Art in 2005, and his M.F.A. from Northwestern University

in 2009. Shultz's work deals primarily with youth culture and the "cult of excess," depicting scenes of intoxication and drug use, alienation and ecstasy. These works embrace the art historical canon, borrowing compositional devices, technical processes, poses and gestures from classical painting. Shultz is equally influenced by popular culture, film and the fashion world, referencing this imagery in the subject matter and scenarios that he creates. In this sense, his work could be called a marriage of the present and the past, a re-utilization of past techniques, to make works that explore romanticized views of contemporary youth culture. www.ryanshultz.com

Krista Smith is a Canadian born painter based out of Brooklyn New York. Though her paintings focus on the representational, taking form in large-scale body portraits, her emphasis on light calls attention to the relationship between subject and viewer, where light acts as the main participant in the work. The cold staring quality in her recent paintings aim to challenge voyeurism and how ones body is seen or experienced. Twice a recipient of the Elizabeth Greenshields Foundation for the Arts Grant, Krista has shown internationally throughout Europe and North America and continues to work out of her Bushwick studio in New York. www.kristalouisesmith.com

Bernardo Torrens was born in Madrid in 1957. In spite of the fact that he is virtually self-taught, he is a master painter, and can be securely positioned in the tradition of Spanish realism from the seventeenth century to the present. He is also a master of his medium, the airbrush, achieving nuances of color and surface texture that are remarkable, even for this much-touted tool of the twentieth-century "superrealists." In Torrens's work one recognizes both the heightened reality and gravitas that are hallmarks of Spanish realism. www.bernarduccimeisel.com

Jaime Valero received his Bachelor's Degree in Fine Arts from Complutense University in Madrid. He taught art for six years before starting his professional career as an artist. Over eighteen years he has built his style and imagery primary focused on portraiture and the figure. Valero lived in the US for two years investigating the possibilities of large-scale portraits and nudes in water and, ever since, he has dedicated most of his work to exploring this most personal and particular obsession. For the past three years he has developed an enriching relation with Rarity Gallery in Mikonos where he will be having his first solo show next Spring. www.jaimevalero.net

Nick Ward's portraits attempt to capture the essence of being human. The paintings reveal exaggerated characteristics mixed with sparse use of text or vivid color as a counter point to the familiar forms of the human face and body. His work is all about people – how they interrelate, how they portray themselves, and how they make him feel. Memories, real or imagined, of meetings and fleeting glances. Each work is a study of texture and form punctuated by the suggestion of the every day routines and slight neurosis unique to each individual. www.nickwardonline.com

Melinda Whitmore depicts the fullness of ordinary human life with honesty and candor, exposing the fragile nature of human emotion juxtaposed with strength of character. This vulnerability and psychology of the figure are the driving force in her work. She seeks to achieve results that are very silent and very grand, with expressive elements that are compelling, inspiring, and sometimes disturbing. Melinda is co-director and principal instructor of anatomy, sculpture and painting at Vitruvian Fine Art Studio, as well instructor at the School of the Art Institute of Chicago and Feinberg School of Medicine at Northwestern University. Her work can be found in numbers collections in Chicago, Canada, New York, Europe, and currently in the Fort Wayne Museum of Art. www.melindawhitmore.com.

Academy Award winning Sculptor **Wesley Wofford** works from his private studio in the National Forest of North Carolina. Wesley is

originally from a rural town in Georgia and attended Valdosta State University on a competitive art scholarship. But after several years of study he decided to instead head for Hollywood to pursue work in the film industry as a Sculptor. For ten years he focused on creating photo-realistic, Duane Hanson like people and animals for the film industry. Wesley eventually became dissatisfied with film and moved to the mountains with his family to pursue Fine Art Sculpture full time. He spends his time completing both public and private commissions as well as pursuing his own compositions. www.woffordsculpturestudio.com

Born in 1962 in Los Angeles, CA, **Stephen Wright** received his BFA in Graphic Design in 1987 from Cal State, Long Beach, CA. Stephen began showing with Gallery Henoch in 2002, pushing the boundaries of his work to new levels and completing three solo shows. His work has been shown internationally in the UK and Turkey. Stephen's work has been placed in numerous public and private collection, including the New Jersey State Museum, Trenton, NJ, and the Tullman Collection, Chicago, IL. Stephen currently lives and works in Los Angeles, CA. www.galleryhenoch.com

Jason Yarmosky, born in 1987 in Poughkeepsie, New York, began drawing as a child. He graduated with a BFA from the School of Visual Arts in New York City in 2010. With his focus on painting his grandparents, Yarmosky devotes his efforts to exploring the concept of the life cycle. Yarmosky pushes the conceptual boundaries of figurative portrait painting by exploring the juxtaposition between the young and old. While painting his 86-year-old grandparents with impeccable detail, Yarmosky exposes the tension between the physical and psychological elements of the elderly, creating myriad expressions that clash with society's cultural stereotypes of aging. www.jasonyarmosky.com

SIRONA

FINE ART



As director of a newly created gallery, Sirona Fine Art, I was attracted to the "Artists Gaze" show from the sheer level of talent that Victoria proposed. It was an ambitious proposal that she sent me last spring, and I had to consider the prospects of getting a proper audience to this new venue in Florida. I had spent two decades in the New York gallery world, which I knew very well, and was starting up in a new state from scratch with no connections or contacts. The proposed talents of the "Artists Gaze" deserved a large and appreciative reception. Finally I decided that we would do the show, because there would be no better way to introduce a new gallery than with a small army of world-class artists and a universally relevant and important theme.

I am very sensitive to the generosity of artists who lend or show their works to an unknown and new gallery. So to make things simple for the artists I threw out a proposal: I would fly to New York, rent a truck, drive to their studios and personally up any work they had ready by November, then I would hand deliver the work back to them later in 2015. I somehow managed to drive 2,000 miles just in the Tri-State area before heading back on the road to Florida, spending 7 days in the splendor of a Budget rental truck. Why? Because I wanted to make it easy for these artists to be a part of this special show, I wanted to safeguard the work myself door to door. I wanted to make "The Artist's Gaze" happen to bring this level of talent and commitment of representational art into this new arena in South Florida. It also allowed me to meet these artists face to face, all these fantastic talents who I ironically had never met until after I had moved from New York to here, over 1,000 miles south.

Artists who produce original, thoughtful and skillful material are the bearers of a creative act that has lasted through the history of humanity, and these artworks hold a special place in this digital, virtual world. Over and over I hear the public commenting that the representational works we show must be digitally enhanced, that there must be photoshop manipulations at hand. The human element of creativity is less and less understood in our new world, as the power of imagery in and of itself has been diluted by its infinite accessibility. I feel however that the power of representational art is strengthened more than ever by the fact that with all the new ways to manipulate visual information, nothing can surpass the art stemming from the skill and dedication required of traditional mediums and techniques. Modern concepts, modern voices and

modernity in general can be injected in innumerable ways into these classic approaches, it is only a lack of imagination and a lack of faith in succeeding generations of artists that allows pronouncements like "painting is dead, realism is dead"...things I heard growing up in late 20th century America.

My own feelings about art is that it succeed in some way on it's own terms. I am not concerned primarily with subject matter, gender, religion or politics. I think art can be simply beautiful, or it can be deeply communicative and symbolic, it can make grand statements or make the simplest and most subtle of observational recordings. As anyone who does accurately rendered works of art know, the deeply meditative state that you must go into to record the world around you is an act of dedication and love to whatever is in front of you, and what can be more profound than that? All approaches seem valid to me, as long as it connects in some way to some one.

As for the subject matter of women, and how they are viewed, that is a bit more personal. As a child, I was mostly alone with my mother and two sisters, and as a married adult, I have two daughters. How the world sees and views women, and how women view themselves as individuals and as part of the larger society has been a very personal concern. Although it is a bit naive, I feel that the entire history of mankind would have been enlightened and elevated to a state of grace if we just remembered that we are all sons and daughters, given life by mothers in a universal and eternal act of creation regardless politics, race, religion. This simple connective aspect of what it is to be human and be alive is lost so often, century after century, lifetime after lifetime.

I am very proud to host this exhibition, to have this visual discussion of such an important topic, to showcase the intelligent curation of my colleague Victoria Selbach and the chance to present so many talented artists in one exhibition. A major note of appreciation to Didi Menendez, for putting together PoetsArtists Magazine, a rich and rewarding aesthetic achievement that gives a home to beautiful images and thoughtful words.

Timothy Smith
Gallery Director
Sirona Fine Art

